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## The Creation Performance Editions

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## **Review: *The Creation* Performance Editions**

by William Weinert

### *I. Introduction*

*The Creation* has been Haydn's most celebrated and frequently performed extended work for more than two centuries. For this reason, conductors planning a performance of the work are likely to confront vocal scores, often of more than one edition, which are stacked in the libraries of most symphonic, academic, community, and church choruses in North America and Europe. Sets of orchestral parts, often also of mixed lineage, are similarly filed in hundreds of orchestral libraries. Several significant new editions of *The Creation* have appeared within the last twenty years. Performing organizations with the work already in their libraries face a difficult decision: whether to use older materials, most of which exhibit limitations, or whether to invest in one of the newer editions, each of which offers a different set of advantages and disadvantages. The present survey outlines the characteristics of some selected older performance materials that conductors are likely encounter in choral and orchestral libraries; a number of newer currently available editions are also considered.<sup>1</sup> These editions vary in such features as English text used, whether the text is presented in one or two languages, what sources have been consulted for the music itself, how the movements are numbered, dynamics and articulation, ornamentation, piano reduction, and rehearsal aids such as numbering of measures or rehearsal letters.

A number of issues have complicated the production of performance materials for *The Creation* since its first publication. Chief among these difficulties for performers in English-speaking countries has been the text. The original libretto had English sources (chiefly the King James version of Genesis and the Psalms, and Milton's *Paradise Lost*).

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<sup>1</sup> For more comprehensive discussions of the genesis of the *The Creation* and its early performance materials, see A. Peter Brown, *Performing Haydn's "The Creation": Reconstructing the Earliest Renditions* (Bloomington: Indiana University Press, 1986); Nicholas Temperley, *Haydn: The Creation* (Cambridge: Cambridge University Press, 1991); and Bruce C. MacIntyre, *Haydn: The Creation* (New York: Schirmer Books, 1998).

The text was likely assembled into a libretto by a Mr. Linley or Lidley, Charles Jennens (librettist for Handel's *Messiah*), or possibly Newburgh Hamilton, another of Handel's oratorio librettists.<sup>2</sup> Gottfried van Swieten's German rendering of this original English version was apparently the raw material for Haydn's musical setting, although there is evidence that Haydn continued to consult the original English as he set the German text to music.<sup>3</sup> Van Swieten's re-fashioning of the text back into English has been abundantly criticized and revised through the years.<sup>4</sup> Whether one uses van Swieten's English version or some later revision of it, the presentation of two texts on one score, in combination with the differing rhythms often demanded by these texts, has proved a significant challenge to editors and publishers, not to mention performers. The present survey compares the various ways in which different vocal scores have dealt with this challenge, and examines the currently available English versions that differ from van Swieten's.

The available early musical sources present additional challenges for the production of full scores and orchestral parts. No autograph score survives. Haydn oversaw the original private publication of the full score in 1800; these plates were sold to Breitkopf & Härtel of Leipzig, whose printing of 1803 has been the basis for many subsequent editions.<sup>5</sup> Some recent editions also consult earlier original performance materials, including Haydn's copy of a full score (not in the composer's hand) and an engraver's score, which was the basis for the first printed edition. Surviving manuscript performance parts have also been consulted for several recent editions, and some editions have included variants and ornamentation found in these parts. No early

<sup>2</sup> Neil Jenkins provides an extended summary of current research into the libretto in his article, "Haydn: The Libretto of *The Creation*, New Sources and a Possible Librettist," *Journal of the Haydn Society of Great Britain*, No. 24, Part 2 (2005). Also located at: <http://www.neiljenkins.info/documents/thecreationnewsources.pdf>. Accessed January 26, 2013.

<sup>3</sup> See Jenkins, cited above, as well as Edward Olleson, "The Origin and Libretto of Haydn's *Creation*," *Haydn Yearbook* 4 (1968), 148-66, and Nicholas Temperley, "New Light on the Libretto of *The Creation*," *Studies in Eighteenth-Century Music: A Memorial Volume for Charles Cudworth* (Cambridge: Cambridge University Press, 1982).

<sup>4</sup> MacIntyre provides a list of twelve translations of *The Creation* created before 1847; 225.

<sup>5</sup> Temperley, *Haydn: The Creation*, 38.

sources numbered the movements, so editions differ widely in the numbering systems they use.

## *II. Vocal Scores*

Ten piano-vocal scores widely available in the 20<sup>th</sup> and 21<sup>st</sup> centuries will be considered below. These are all currently in print and/or commonly found in performance libraries.

### *C. F. Peters, 1932*

*German and English texts by Gottfried van Swieten.*

This score is superseded in the Peters catalog by the C. F. Peters 2002 edition (ed. Klaus Burmeister) discussed below, but may still be in some choral libraries. No editor is named. A two-page general introduction to the work by Hermann Kretschmar (1848-1924) in German is provided. The piano reduction is by Kurt Soldan (1891-1946), employed by Peters to create piano reductions of many opera and oratorio scores. Orchestral cues in German are given in the piano reduction. The German text appears above the English, with the German text in Roman type and the English in italics, as in most dual-language editions of the work. A single musical staff provides notation for both languages, with Haydn's notes written to accommodate the English declamation printed in smaller note values, in the manner of the first score printed in 1800 under Haydn's supervision.<sup>6</sup> The choral notation and text appear slightly smaller than notation and text for soloists, and smaller than the piano reduction, in the standard style followed by Peters for many years. Movements are numbered with Part Two commencing with No. 14, Part Three commencing with No. 29, and the final movement as No. 34. Measures are numbered, and rehearsal letters are provided, though they do not reliably agree with the 2002 Peters materials.

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<sup>6</sup> A complete facsimile of this 1800 score is accessible at IMSLP/Petrucci Music Library: [http://conquest.imslp.info/files/imglnks/usimg/d/db/IMSLP93357-PMLP40341-1\\_pdfsam\\_haydn\\_skab\\_1.pdf](http://conquest.imslp.info/files/imglnks/usimg/d/db/IMSLP93357-PMLP40341-1_pdfsam_haydn_skab_1.pdf).

*G. Schirmer, 1951*

*English text only, adapted by Vincent Novello.*

This text draws heavily on Sigismund Neukomm's English vocal score of 1832 (see New Novello, vii). Perhaps due to the ubiquity of G. Schirmer choral publications in the United States, and their relatively low cost, this is probably the vocal score most likely to be found in North American choral libraries. Vincent Novello (1781-1861), British conductor, organist, composer, and highly successful publisher, adapted van Swieten's English text and published his version in a piano-vocal score in 1847. According to Newell Jenkins, this is the version, "in which the work came to be known and loved throughout the English-speaking world."<sup>7</sup> As in most other revisions of van Swieten's English version, much of the material from the King James Bible is retained, and much of the other text is changed into more natural English prosody. Novello's entire text is printed at the front of this G. Schirmer score. The English appears in the score in clear, large print, and with no German text present, which many singers will consider a distinct practical advantage. The piano reduction is also credited to Novello. No measure numbers or rehearsal letters are provided. A unique system of numbering the movements is used, with Part Two beginning with No. 15, Part Three beginning with No. 28, and the final chorus as No. 33. The unusual number of movements and lack of rehearsal letters or measure numbers mean that some extensive additions to this score are needed to facilitate any rehearsal with orchestra. A number of misprints and questionable editorial decisions appear here as well, including the prominent choice in the tenth measure of Raphael's initial recitative (immediately following the overture) to print a G-flat (at "void," coinciding with the German "leer") at the cadence, where every other edition prints G-natural, creating a minor sonority where Haydn wrote a major one.

*Lawson-Gould, 1957*

*English text adapted by Robert Shaw and Alice Parker.*

Lawson-Gould publications were often associated with the prominent American conductor Robert Shaw. The text is provided in English only, hand-written in a clearly

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<sup>7</sup> Newell Jenkins, "Preface to Joseph Haydn," in *The Creation* (Huntingdon, UK, 2005), 2.

legible script. The plates for the musical notation in this edition are identical to those of the 1932 C. F. Peters edition, preserving measure numbers and rehearsal letters, but with clear hand-written adjustments to the notation to accommodate the Shaw-Parker text; these changes are particularly frequent in recitative passages. The Shaw-Parker text changes van Swieten extensively.<sup>8</sup> There is a one-page general introduction to the work, which does not discuss the approach to the translation in any detail.

*Peters and Hinrichsen, 1988/1993*

*English text adapted by Nicholas Temperley.*

In Temperley's words, this version is an attempt "to restore, as much as may be, the English text that Haydn meant to go with his music, and to fit it to that music in an acceptable way. In effect [Temperley has] done van Swieten's task over again, with proper respect both for Haydn's music and for the English language."<sup>9</sup> Primary authority is given to the 1800 printed edition, but Temperley also considers two other sources: a copyist's full score containing modifications of texts in the hands of both van Swieten and Haydn, and a vocal score produced by Muzio Clementi (1752-1832) in 1801, which was apparently the first attempt to fit English text to all of the vocal parts. A thorough and concise three-page introduction discusses many of the problems presented by these sources, and Temperley's approach to revising the text. The text is also printed separately, following the score. In addition, detailed critical notes specify all changes made to the text and music found in the 1800 published score. Temperley's English text appears without a German version, and in clearly legible print. The piano reduction is the only modern publication of the reduction prepared by Clementi in his 1801 vocal score; this reduction contains no cues for orchestral instruments. Another unique feature here is the revised edition's inclusion of metronome markings, which date to the 1832 vocal score edited by Neukomm. Neukomm, a student of Haydn, cited in his score the authority of having heard the work frequently performed under Haydn's direction, and also having himself conducted it frequently.<sup>10</sup>

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<sup>8</sup> See also MacIntyre, 226.

<sup>9</sup> Temperley, "Introduction" to Joseph Haydn, *The Creation* (London, Peters, 1988), vii.

<sup>10</sup> Temperley, "Introduction" to Joseph Haydn, *The Creation* (London, Peters, 1988), vii.

Temperley prints suggested realizations of appoggiaturas above the vocal line in solo passages, and also occasionally suggests realizations of ornaments in the accompaniment. The numbering of movements and rehearsal letters correspond to the 1932 C. F. Peters edition, and the measures are numbered. A full score and orchestral parts that correspond with this edition are available on rental from Peters.

This edition offers a unique approach, with thorough documentation of the departures made from van Swieten's English text. One could question, however, its self-designation as an "Urtext" edition, as it does not attempt to reproduce exactly any original source, but rather tries to reconcile several sources.

*Oxford, 1991*

*German and English texts by van Swieten, edited by A. Peter Brown.*

Brown's groundbreaking edition was the first to consult performance materials that pre-date the printed score from 1800. These have substantial ramifications for ornamentation, articulation, figures in the continuo part, and in particular, the varied manner in which the wind band might have been employed in different parts of the work, all to be discussed below. Brown's two-page preface sets forth the point of view that van Swieten provided Haydn a German text (translated from an original English libretto), which Haydn set to music. After this, van Swieten fit the original English to Haydn's music as best he could. Since, according to Brown, this English version as printed in the original score is indeed the original libretto,

. . . van Swieten's underlay of the English text, as approved by the composer, is the only acceptable version. Thus, we offer the English text and its music as Haydn intended it . . . [allowing] both singers and conductors the opportunity to judge and then retain or alter words or phrases according to their own style of declamation.<sup>11</sup>

<sup>11</sup> A. Peter Brown, "Preface" to Joseph Haydn, *Die Schöpfung/The Creation* (Oxford, Oxford University Press, 1991), v.

In this edition, German in standard Roman type appears above English in small and difficult-to-read italics. For the most part, a single staff gives notation for both texts. In the recitatives, separate staves are printed for German and English, greatly clarifying the text underlay for both languages. Unfortunately, in these recitatives the lower staff with English text underlay is printed with much smaller notes and the English text itself appears in a smaller font than the German.

Brown has inserted Haydn's original articulation and dynamic markings, which correspond to those seen in his edition of the orchestral score; unlike many previous editions, the distinction between Haydn's staccato dots and vertical "strokes" is followed. Also included are numerous suggestions for ornamentation in the solo vocal parts, which derive from parts used in early performances but do not appear in the first printed score. Brown points out that none of these can be traced specifically to Haydn, who, in fact, seemed to appreciate minimal ornamentation in this work.<sup>12</sup> These additions, often approaching the nature of small cadenzas, are printed at the bottom of the pages of the score where they might be inserted, making reference to them relatively easy for singers.

The piano reduction is the version of August Eberhard Müller, first published in 1800 by Breitkopf & Härtel, which was specifically praised by Haydn for its idiomatic keyboard writing.<sup>13</sup> Measures are numbered, and rehearsal letters are provided, which do not correspond to other editions.

The Oxford full score provides extensive critical notes, and some other unique features, which will be discussed below. The full score and parts are currently available only through rental.

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<sup>12</sup> Brown "Preface," 6.

<sup>13</sup> Hermann von Hase, *Joseph Haydn & Breitkopf & Härtel* (Leipzig, Breitkopf & Härtel, 1909), 13. Cited in Brown's "Preface," fn. 13.



*New Novello, 1999*

*German and English texts by van Swieten, edited by Michael Pilkington.*

A four-page Preface in English and German is provided, detailing the overall editorial approach, and exploring many specific problems related to fitting the English text to the music. Minor modifications are made in the English, especially regarding syllabification and rhythm, as well as corrections to faulty grammar in van Swieten's version. In particular, alternative versions of the secco recitatives are given in an appendix, using the original English texts, but providing rhythmic declamation that departs significantly from Haydn's original versions. The appendix also provides a separate version of "The Heavens Are Telling" with revised English, which presents several prominent text phases in more natural English word order. The score also provides footnotes suggesting solutions to selected problems of English text underlay.

The piano reduction is based on Sigismund Neukomm's 1832 edition; no orchestral cues are provided. This score is one of the two dual language scores examined here which place the English (in Roman type) above the German (in italics), and it provides rhythmic values for the English text in larger note values, with rhythms for the German in smaller notes. This reverses the procedure of Haydn's original, clearly favoring performers singing in English.

Pilkington also includes much information from Neukomm's 1832 vocal score. As in the Temperley edition, Neukomm's metronome markings are included here. Many of Neukomm's minor alterations to van Swieten's English are printed directly above Haydn's original settings. This is the only currently available score to reproduce the few interpretive suggestions printed by Neukomm. These consist of a few notes indicating "NOT slower," and "In time," as well as a small number of other tempo indications within movements. Neukomm's cautionary comments tend to appear in places where few current performers would be inclined to slow down noticeably, but they do provide an interesting window on tendencies of early nineteenth-century performing styles, at least in England.

Measures are numbered, and a small number of rehearsal figures are provided. These figures presumably agree with the rental orchestral parts and score (which were not examined for this survey); they do not agree with other editions.

Despite the obvious goal of creating a practical performance score, the size of both notes and texts (as with other editions in the New Novello series), are notably smaller than what is seen in other piano-vocal scores, and they appear in fonts printed more faintly as well. In performance, this score is not easily legible, despite its many fine solutions to problems of text and declamation.

*C. F. Peters, 2002*

*German and English texts by van Swieten, edited by Klaus Burmeister.*

Minor revisions to van Swieten's English text are detailed in the critical notes to the corresponding full score. There is a two-page Afterword in German and English. The piano reduction is modeled on Müller's 1800 version, with orchestral cues provided. German text appears above in Roman type, and English appears below in italics. In solo passages where musical notation for German and English texts differs substantially, two staves are provided (German above), greatly improving legibility of these passages for singers. Choral passages with dual notations for the two languages remain on a single staff, as in the majority of other editions. As in the earlier Peters edition, choral text and notation appear smaller than the other material.

A number of variant, ornamented readings of solo passages found in early performance materials are printed directly above passages where they would be sung; many of these are the same ornamented versions first printed in the Oxford 1991 edition as footnotes. Their presentation here in the score itself make them much easier to adopt in performance.

Movements are numbered slightly differently than the earlier Peters edition, with Part Two beginning with No. 15, Part Three commencing with No. 30, and the final movement as No. 35. The renumbering is due to the fact that the first recitative

(Raphael's "Im anfang schuf Gott...") is designated No. 2, while in older editions No. 2 is the following Aria with Chorus (Uriel's "Nun schwanden vor dem heiligen Strahlen"). Measures are numbered, and rehearsal letters are provided, which only occasionally agree with those in the older Peters edition. However, the beginning of each movement here provides the page number that would locate the movement in the older Peters score, in an attempt to facilitate using both scores within the same chorus.

*Early Music Company (formerly known as King's Music), 2005*

*German and English texts, edited and translated by Neil Jenkins.*

This edition benefits from Jenkins's thorough exploration of the genesis of the libretto (see note 2), summarized here in a twelve-page preface in English only. Jenkins uses "as much as possible of van Swieten's published English text of 1800, supplemented by text from the other original sources." In other words, van Swieten's more awkward constructions are replaced by more idiomatic English, borrowed from early scores of Clementi and Neukomm, and texts more closely related to the original libretto's sources in the Bible, Milton, James Thomson, and, according to Jenkins, Shakespeare. Occasionally, a more traditional and familiar English reading is printed above the notation as an option. For example, in "The Heavens Are Telling" van Swieten's "never unperceived, ever understood," is printed above Jenkins' preferred "there is nothing hidden from the power thereof." In the same chorus, Jenkins replaces the familiar Germanic word order of "the wonder of His works displays the firmament," by simply inverting it to "the firmament displays the wonder of his works" (a solution also adopted by Temperley). The entire English libretto is printed at the front of the score.

Like the New Novello Edition, the English text here is printed in a Roman typeface above the German in italics, and the notation corresponding to the English is larger than the alternate notation for the German text; unlike the new Novello, however, all the fonts here are large and clearly legible. Recitatives are for the most part printed on two separate staves for German and English. The piano reduction is based on Müller's of 1800, incorporating material from Clementi (1801) and Neukomm (1832); there are no orchestral cues. Measure numbers are provided, as are rehearsal figures, which do not

seem to agree with figures found in other editions. The system of numbering movements also seems unique, with Part Two beginning with No. 14, Part Three beginning with No. 26, and the final movement as No. 31.

Orchestral material corresponding to these scores is available on rental. It must be noted that the Early Music Company does not normally distribute these materials in North America at present.

*Bärenreiter, 2009*

*German and English texts by van Swieten, edited by Annette Oppermann.*

This score corresponds to Oppermann's edition of the full score published by G. Henle in 2008 (*Joseph Haydn Werke*, Joseph Haydn-Institut, Cologne, Series XXVIII, Volume 3, Sub-volumes 1 and 2). This score is based on performance materials that predate the first printed score; these include a reduced score, orchestral and vocal parts, Haydn's full score (preceding the printed score and presumably based on the autograph), and most significantly, on the engraver's score, which was the basis for the printed edition. According to Oppermann, all these contain pre-publication alterations and revisions by Haydn and van Swieten. By using these sources, this edition strives to present a score closer to Haydn's original performances than can be found in the printed score.<sup>14</sup> There is a three-page Preface in German and English. The piano reduction is by Müller (1800), revised by Andreas Köhs, and without orchestral cues. German text in Roman type appears above English in italics. Musical notation for both languages appears on a single staff, with rhythms for both languages (rhythmic values for the English text appear in smaller notes). The print is large and clear in both solo and choral texts. Measures are numbered, but there are no rehearsal letters; the same is true of the corresponding full score and orchestral parts. The movements are numbered differently from any other edition: Part One consists of movements 1a, 1b, 2a, 2b, etc., through 6c. Part Two is numbered 7a through 11b, and Part Three 12a through 14b. No discussion of this numbering system is included.

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<sup>14</sup> Oppermann, "Preface," viii.

*J. Carus, 2012*

*German and English texts by van Swieten, edited by Wolfgang Gersthofer.*

This publication has two unique features. First, single-language German and English piano-vocal scores are published separately, as well as separate choral scores (without accompaniment or solo material), improving legibility of text and music. A corresponding full score is published using both languages. Second, the numbering of movements from several other editions (Bärenreiter/Henle 2008, New Novello, and Oxford) is provided at the head of each movement, to facilitate rehearsal when mixed performance materials may have to be used.

The English text is van Swieten's version from the original printed 1800 score, with minor modifications, presumably by Gersthofer. The piano reduction is by Paul Horn, with liberal orchestral cues in Italian. Measure numbers and rehearsal letters are provided.

Another issue should be mentioned in connection with vocal scores to *The Creation*. Common practice in Haydn's day dictated that in movements with both solo and choral participation, soloists generally sang along in choral passages, while today they do not. Six of the scores considered above do not indicate any choral participation by soloists. Four scores, Peters/Hinrichsen (ed. Temperly, 1988/93), New Novello (ed. Pilkington, 1999), Bärenreiter (ed. Oppermann, 2009), and Carus (ed. Gersthofer, 2012) indicate choral participation by soloists except where rests in original performance materials show that soloists should not sing the choral lines.

### *III. Orchestral Scores and Materials*

Although many successful performances of *The Creation* have taken place using vocal and instrumental performance materials from differing sources, it is obvious that corresponding vocal and instrumental materials simplify the rehearsal process greatly for all concerned. Six different available orchestral scores were examined for this

survey. The first two (Kalmus and Dover) are economical and easily accessible reprints of versions stemming from the original printed score. The remaining four (Oxford, Peters, Bärenreiter, and Carus) are more recent scholarly editions, corresponding to the respective piano vocal scores discussed above.

*Kalmus (reprint of Breitkopf & Härtel), 1924*

*Score and Parts. Edited by Eusebius Mandyczewski.*

Mandyczewski (1857-1929) was a respected scholar, a close friend of Brahms, and a prolific writer and editor of Beethoven, Schubert and Brahms. He initiated a collected edition of Haydn that was never finished. This edition of *The Creation* was published by Breitkopf und Härtel, with German text only, as part of this collected edition, and throughout the twentieth century it has been viewed as an authoritative presentation of Haydn's 1800 printed score (omitting, however, the English text that Haydn included). There are no figures under the continuo line; in secco recitatives the continuo is realized in a simple fashion. Measure numbers and rehearsal letters are provided, but no measure numbers are printed in the orchestral parts. The 1924 edition is also still in print with Breitkopf und Härtel.

This frequently encountered edition has many disadvantages. The fact that only German text appears in the score and in the recitative vocal cues in the parts, are serious limitations for performances of the work in English. Among vocal scores with English text, the numbering of movements here agrees only with that of the Oxford piano vocal score discussed above (and the Oxford full score, discussed below.)

*Dover (reprint of C. F. Peters, 1932?), 1990*

*Score.*

C. F. Peters published editions in approximately 1860, 1872, 1891 and 1932.<sup>15</sup> This 1990 Dover reprint presents the van Sweiten English in italics under the German text, corresponding to the 1932 C. F. Peters piano vocal score. Its numbering of movements corresponds to that score, as well as to the Lawson-Gould vocal score, which uses the

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<sup>15</sup> Temperley, *Haydn: The Creation*, 118.

same plates, and the Hinrichsen/Peters edition by Temperley. Unlike the 1932 vocal score, however, no measure numbers or rehearsal letters are provided, meaning that substantial time would be needed to enter either one or both of these aids to make this score practical to use in rehearsal. As in the Kalmus/Breitkopf edition, there are no figures under the continuo line; in secco recitatives the continuo is realized simply.

*Oxford, 1995*

*Score and Parts. Edited by A. Peter Brown.*

Score and parts available for rental only. As mentioned above, this score was the first to incorporate substantial information from performing materials that pre-date the first printed sources. These include manuscript parts and a score from the Vienna Tonkünstler Societät, a set of parts and score from Haydn's personal library, and a separate group of parts and the engraver's copy of the score for the first edition, copied by Johann Elssler, Haydn's personal copyist, held in the Vienna Gesellschaft der Musikfreunde.

One major factor that separates this edition from any other is the consideration of how Haydn used the wind band (*Harmonie*) and brass forces in his performances of different scales. Smaller scale performances (Brown cites a total of 32 performers as the smallest) likely used one wind player per part. The largest scale performances, however, reached the size of an orchestra of 120 players and a chorus of about 80. The early manuscript parts consulted by Brown show that three separate *Harmonien* were designated, according to markings of "solo" or "tutti" in parts and score. According to Brown's theory, *Harmonie* I would have played throughout; *Harmonie* II would have played fuller passages in solo vocal pieces, in the choruses, and in various other passages, and *Harmonie* III would have been added in the most fully scored passages. Similarly, there were two brass choirs, employed according to the *concertino-ripieno* principle. The sources do not fully indicate this strategy of deployment of forces; where information is lacking, Brown suggests a plan in brackets showing how many of the tripled wind forces and doubled brass should be playing according to the context. He

also suggests that string forces might be adjusted to complement the number of winds and brass playing at a given time.

This is also the first score to present the figures of the continuo part as seen in sources that pre-date the 1800 publication. The published score from 1800 provides no figures in the continuo part; even the secco recitatives contain only a single bass note below the vocal line. Earlier sources, however, contain complete figures for Part One. Brown provides these, as well as adding figures to the secco recitatives for the remainder of the work (along with realizations of the continuo lines).

The orchestral parts are in a clear manuscript, but provide no vocal cues at all, in recitative passages or elsewhere.

Brown's excellent preface considers a number of other performance factors, such as vocal ornaments and embellishments (the full score reproduces the suggestions printed in footnotes in the vocal score, discussed above), bowings, articulation, dynamics, tempo, figured bass, language, the physical arrangement of the forces, and whether C and B-flat horns should play in alto or basso registers (not specified by Haydn).<sup>16</sup> Many markings of articulations and bowings are inconsistent in the early sets of parts consulted here, and Brown's approach is to regularize the markings. The Critical Commentary does present some fascinating tables listing conflicting bowings found in the same part in a single set of parts (e.g., the seven manuscript copies of a second violin part).

The score is spaciously laid out and clearly printed. Unfortunately, however, this is a very rare (possibly unique) example of an excellent scholarly critical edition of a major work, produced by a major publisher, which is in print but not available for purchase. The score was sold for a brief period of time in the 1990s and then withdrawn to the status of rental only. As a result, only a very limited number of libraries hold the score,

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<sup>16</sup> The Preface covers, in highly condensed form, much of the same territory as Brown's excellent *Performing Haydn's "The Creation": Reconstructing the Earliest Renditions*, cited in note 1.



and it is unavailable to a great many scholars and performers who would benefit substantially from long-term study of its contributions. At the same time, those who do obtain the score by renting it for a limited time for an upcoming performance are unlikely to be able to make thorough use of the critical commentary. Adding insult to injury, the score now available is printed in a slightly smaller format than the original that was available for purchase.

*C. F. Peters, 2003*

*Score and Parts. Edited by Klaus Burmeister.*

The newest C. F. Peters edition uses the same wide variety of early sources consulted by Brown, but considers Haydn's printed score as the primary source. It appears in a large, clear format, and includes all the variant material from the corresponding vocal score. The four-page Preface in German and English provides a general introduction to the work and to the editorial approach; the fourteen-page critical report appears in German only.

While acknowledging the evidence for the variable scoring of the different wind bands discussed by Brown, the inconsistency of the sources in this regard leads Burmeister to reject the idea of indicating these scoring choices. Articulations are regularized in parallel passages, and the markings added by the editor are enclosed in brackets or otherwise clearly distinguished. Continuo figures for Part One are provided from the early sources but, unlike the Oxford edition, no figures are added for any music from Parts Two and Three.

The text and notation appear in German and English in a manner that closely matches the vocal score.

*Bärenreiter/Henle, 2009*

*Score and Parts. Edited by Annette Oppenheimer.*

The Bärenreiter full score, vocal score, and orchestral parts are intended as a performing edition. The identical Henle version of this score appears in the newest edition of the

*Joseph Haydn Werke*. This critical edition relies heavily on the engraver's copy, which preceded the first printed score, and only minimally considers earlier performance parts. As such, it does not include alternative suggestions for elaborated vocal solo material, as seen in the Oxford and C. F. Peters (2003) editions. A very few editorial regularizations and markings from early parts have been enclosed in brackets; almost all of these involve accents, slurs, and ties which bring all parts into agreement in parallel passages. This score retains occasional confusing quirks of the original notation, such as indicating notes sustained across a bar line with dots instead of ties. The accompanying orchestral parts and vocal score are printed with ties in these passages, according to modern practice.

In general this is a very clear and legible score, albeit with the ever-present confusion resulting from two rhythms printed on one staff to match German and English declamation. Measure numbers are provided, but there are no rehearsal letters in full score, vocal score, or orchestral parts. Also, as mentioned above, the unique numbering system for the movements would make this edition very cumbersome to use with any other.

As in the C. F. Peters edition by Burmeister, Haydn's continuo figures for Part One appear here, but no figures are added for Parts Two and Three.

The Henle edition from the *Joseph Haydn Werke* presents an extensive preface and critical report, listing variants from all sources in great detail. The Bärenreiter score is identical, but since it is oriented toward performance rather than research, it has only a three-page preface in German and English, and no critical report.

*Carus, 2012*

*Score. Edited by Wolfgang Gersthofer.*

This critical edition contains a seven-page Foreword in German, condensed to three pages in English and French, as well as twelve-page critical report in German. The text appears in German and English, with separate staves appearing for each language in

recitative passages. The entire score is clear and spaciouly printed. The first printed edition is used as the primary source here, and is viewed as embodying Haydn's final ideas about the work. The continuo figures for Part One are included from earlier manuscript sources. Slurring and other articulation marks are regularized, with editorial changes clearly shown with dotted slurs, crescendi, etc. Other articulations (dots and vertical strokes) are shown in larger type when they appear in the original print, and smaller type when they have been added for regularization.

A table compares the Carus numbering system for the movements with seven other editions (Breitkopf, the two available C. F. Peters editions, a 1907 Eulenberg pocket score, Henle, Early Music Company, and Oxford), as well as with the Hoboken Haydn thematic catalog. Numbering of measures and rehearsal letters correspond to the separate Carus vocal scores in English and German.

#### *IV. Concluding remarks*

Clearly, North American conductors planning a performance of *The Creation* face many decisions. Assuming that a performance will follow Haydn's preference for performance in the vernacular of the audience, what English version should be used? Should we allow for ornamentation, variant readings, and adjustments in size of the orchestra that seem traceable to Haydn's own early performances, or lean toward a strict reading of his later printed edition? Is it important to see which articulations were original with Haydn, and which are editorial?

A central choice to be made for performances in English is the selection of which version to use. As Temperley has put it, "[Haydn's] motive [for including an English text] was not to ensure that the English language would be used in England—that could be taken for granted; it was to determine what English text would be used."<sup>17</sup> On the one hand, several versions offer something close to an original, authentic, and unidiomatic English

<sup>17</sup> Temperley, *Haydn: The Creation*, 110.

version created by some collaboration of van Swieten and Haydn, neither of whom was particularly fluent in English. On the other hand, several scores offer attempts to revise this original version to make more immediate sense to today's English-speaking listeners and performers. Several editors note that it is to be expected that each conductor will feel free to introduce new modifications to any printed English text. Still, the many decisions to be made concerning the English text can be daunting, if not, indeed, overwhelming. Robert Shaw (in collaboration with Alice Parker) without doubt spent hundreds of hours developing his English version, discussed above. Yet after conducting this version over many years, he chose to present his final 1997 New York performance of *The Creation*, with American singers (along with *The Seasons*, which presents even more substantial problems), in German.

It may seem obvious that decisions about performance materials should be made thoughtfully, and in the very earliest stages of planning, especially when a wide array of options is available. The various performance materials surveyed here each offer potential advantages and disadvantages concerning issues ranging from convenience and economy (especially if some materials are already in hand), to scholarly accuracy and acumen, clarity and legibility, inclusion of practical rehearsal aids, natural English prosody, and suggestions that might approximate Haydn's own original performances. In practice, busy conductors often assume that all editions are for the most part created equal, and leave performance materials decisions to their librarians, who simply rely on materials sitting on the library shelf, or order new materials more or less blindly. The more "standard" the work, the more this tends to be true.

Standard works, however, refuse to stand still in front of us. *The Creation* is typical of eighteenth century choral-orchestral masterworks in that its sources and performance history continue to be investigated vigorously, resulting in the numerous highly differentiated editions that have appeared in recent decades. The production of new editions and performance materials is perhaps the most fundamental way in which musicology and performance intersect, and it is to be hoped that performers

increasingly take responsibility for maintaining awareness of the expanding options available to them, even with the most frequently performed works of the repertoire.